RALPH KIRKPATRICK

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Rules

FOR

playing in a true Taste

ON THE

Violin German Flute Violoncello

AND

Harpsicord *particularly the* Thorough Bass

Exemplifyd in a variety of Compositions on the Subjects of English, Scotch and Irish Tunes

by

F. Geminiani

Opera VIII

Printed with His Majesty's Royal Licence.

The PREFACE.

THE Desire I have of assisting those who would perform in a just Taste on the *Violin*, *German Flute*, *Violoncello* and *Harpsichord*, particularly the *Thorough Bass*, has induced me to publish these Compositions, the Subject of which are such *English*, *Scotch* and *Irish* Airs as are proper for the Purpose; being of Opinion that whoever has an Idea of an Air will execute any Composition thereon with the greater Ease and Pleasure. Let none be startled at seeing so many different Marks over the Notes, since without the help of such Marks, no One can give Directions either to Sing or Play well. I might, indeed, have given a general Rule for playing any Composition in a good Taste, by the means of these Marks; shewing their Properties and the Method of placing them, according to the Interval, Modulation, Movement, Intention, &c. but recollecting the ill returns which some have met with for having done too well, I content myself with explaining the Signification of some Marks which are seldom seen, as for Example; This ⸝ Mark signifies that the Note over which it is placed should be swell'd; and this - that the Note over which it stands is to be played plain. This ‖ Mark expresses a Beat; and the following ! a sudden taking off the Bow from the String. To avoid Confusion I have omitted the Mark to express the Diminution of Sound, which is done by coming gradually down from *Forte* to *Piano* with the same Bow; I have omitted also the Mark of the *Close Shake*, which may be made on any Note whatsoever. As to the other Signs, which may be met with, it is needless to mention them, as they are universally known.

It is not requisite to say much on the Article of the *German Flute* as what has been said already concerning the *Violin* will serve for the Flute also, except the Article of the *Close Shake*, which must only be made on long Notes. I must not however omit to observe that the Excellence of this Instrument consists in the *Cantabile*, as that gives Time to regulate the Breath, and not in swift Movements where there are *Arpeggs* and *Jumping Notes*. Indeed those who study with an Intent to please should know the *Fort* and the *Feeble* of their Instrument, in order to avoid the Error of him, who laboured for a long While to be able to Sing, Play, and Dance three different Airs at once; and being presented to LEWIS XIV for a wonderful Person, that Monarch after having seen his Performance, said, *what this Man does may be very difficult, but is not pleasing.*

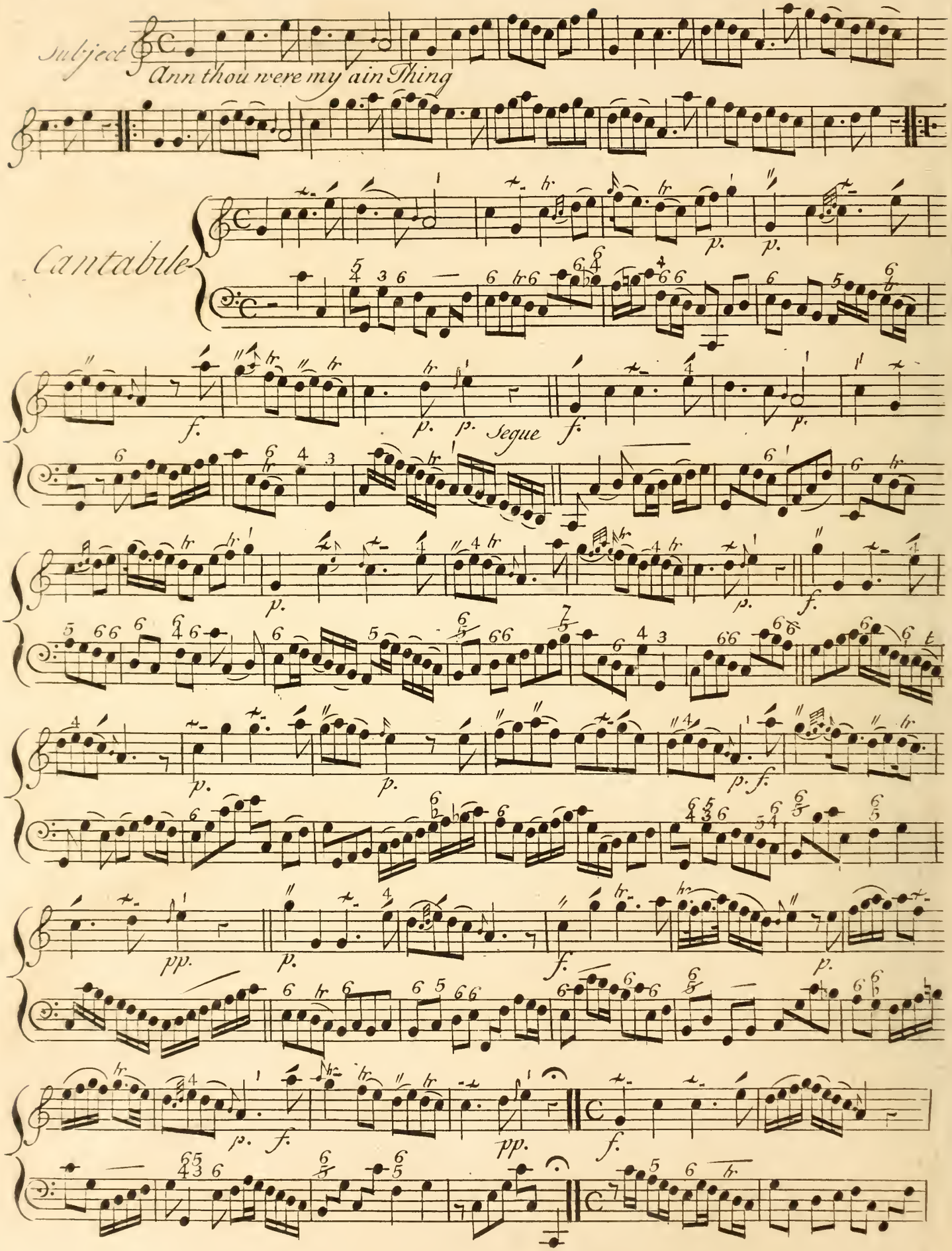
Those who play on the *Violoncello* will acquire a good Taste, by practising the upper Part of these Compositions; by endeavouring to execute with Exactness whatever they find there written, and at the same Time being very careful to stop in Tune, for without this particular, all they can do will be to no Purpose. They must also take Care to draw a long Bow, otherwise the Sound will not come out of the Instrument.

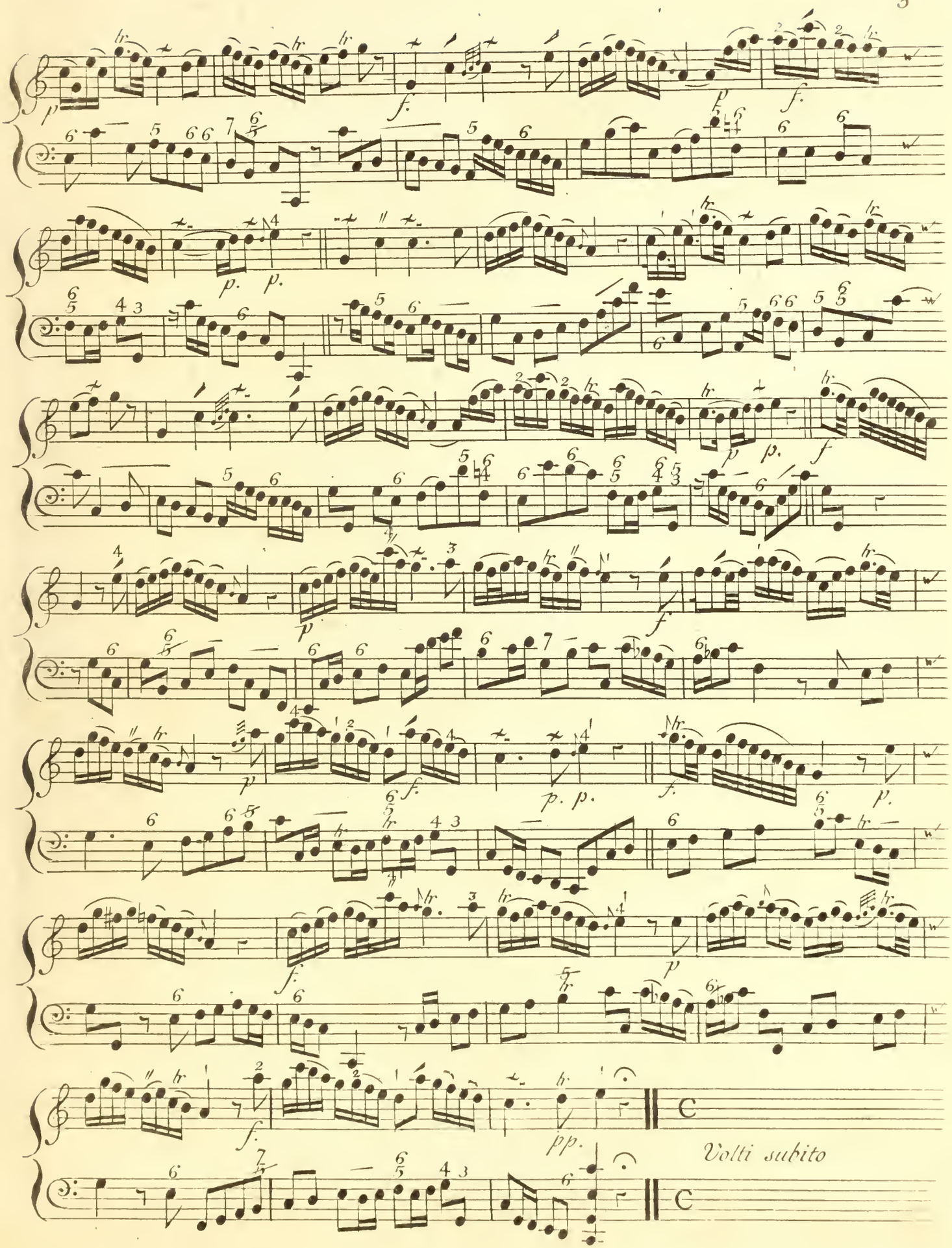
With

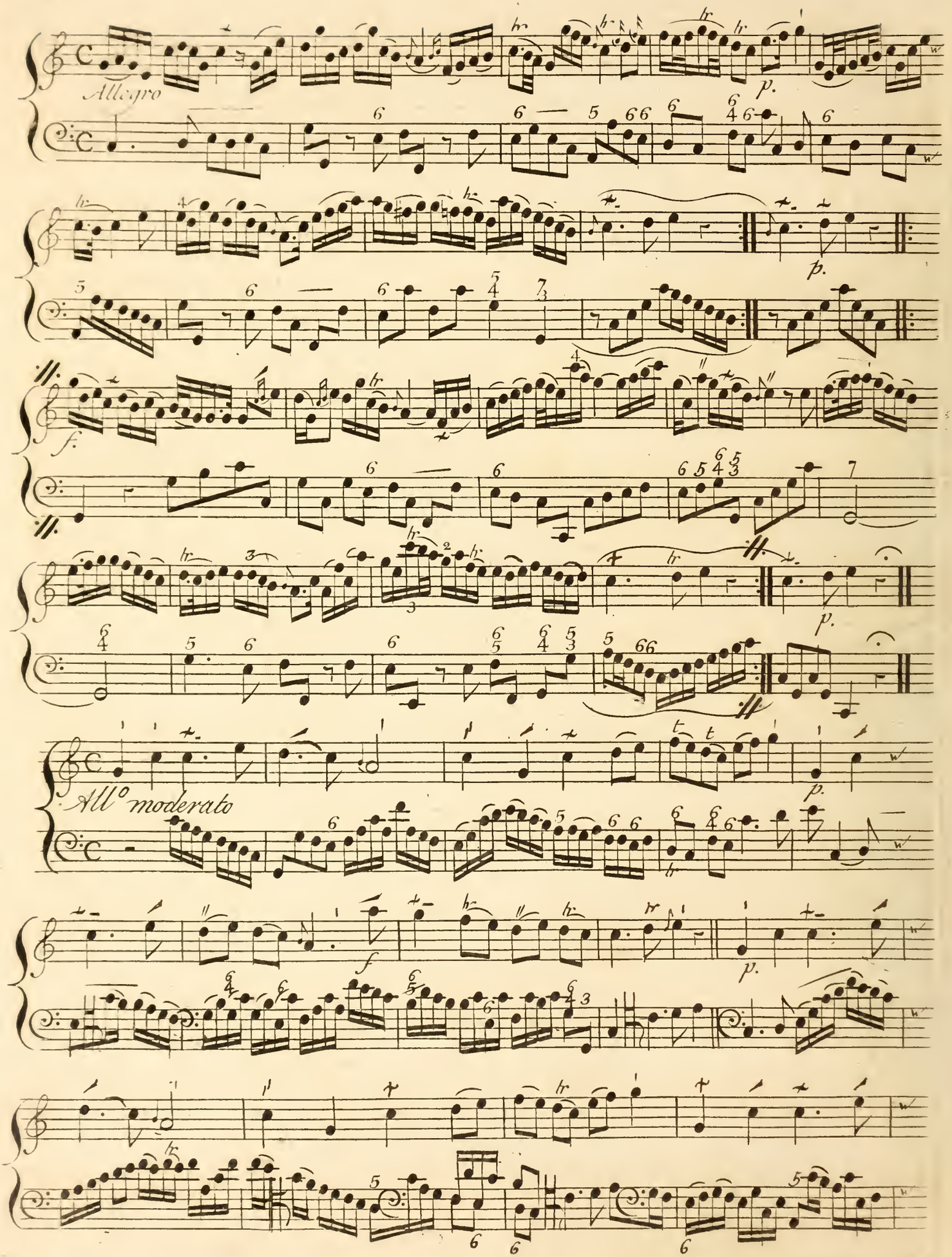
With Reſpect to the *Thorough Baſs* on the *Harpſichord*, it has been my particular Aim to obſerve a great variety of Harmony and Movements, which two Things are moſt agreeable to the Nature of that Inſtrument; and I have given the following ſhort Rules, for the Uſe of thoſe who deſire to accompany in a good Taſte. They muſt be ſure to place the Chords between both Hands, in ſuch a Manner as to produce (by paſſing from one Chord to another) at once both an agreeable Harmony and Melody. Sometimes playing many Chords, and at other Times few, for our Delight ariſes from the Variety. Whenever the Upper Part ſtops, and the Baſs continues, He who accompanies muſt make ſome Melodious Variation on the ſame Harmony, in order to awaken the Imagination of the Preformer, whether he Sings or Plays, and at the ſame Time to give Pleaſure to the Hearer. It is neceſſary to obſerve that when double Notes are found in the *Thorough Baſs*, the upper Notes is for the *Violoncello*, and the under Notes for the *Harpſichord*. In accompanying grave Movements, he ſhould make Uſe of the *Acciachature*, for theſe rightly placed, have a wonderful Effect; and now and then ſhould touch the ſeveral Notes of the Chord lightly one after another, to keep the Harmony alive. In ſwift Movements the Left Hand muſt ſtrike the plain Notes of the *Baſs*, and the Right the Chords, in ſuch a Manner as not to cauſe a Confuſion of Sounds, elſe it will be moſt prudent to leave out the Chords. Particular Care ſhould be taken to touch the Keys of the Inſtrument delicately, otherwiſe the Accompanyment of the *Drum* would be as grateful as that of the *Harpſichord*. He who accompanies ſhould by no means play the Part of the Perſon who Sings or Plays, unleſs with an Intention to inſtruct or affront him.

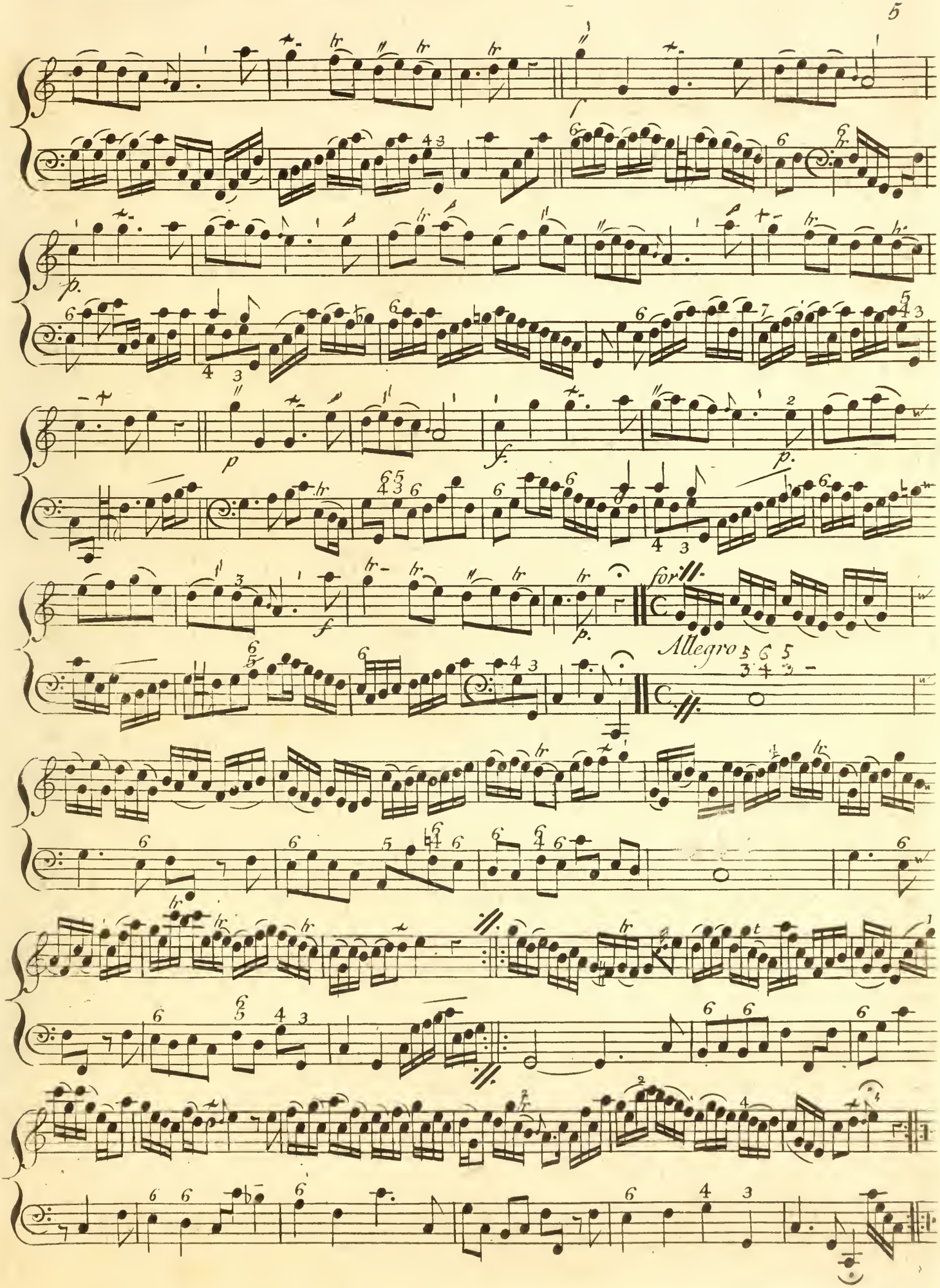
Thoſe who ſhall object that what has been ſaid, cannot be put in Practice, but by ſuch as underſtand Compoſition, are greatly miſtaken, for Experience ſhews the Contrary. To conclude, I muſt beg Leave to affirm that he who has no other Qualities than that of playing the Notes in Time, and placing the Figures, as well as he can, is but a wretched Accompanyer.

I ſhall think myſelf very happy, if theſe my Endeavours prove as uſeful and entertaining to the Publick, as I ſincerely intend them to be, having a juſt and grateful Senſe of their Indulgence.

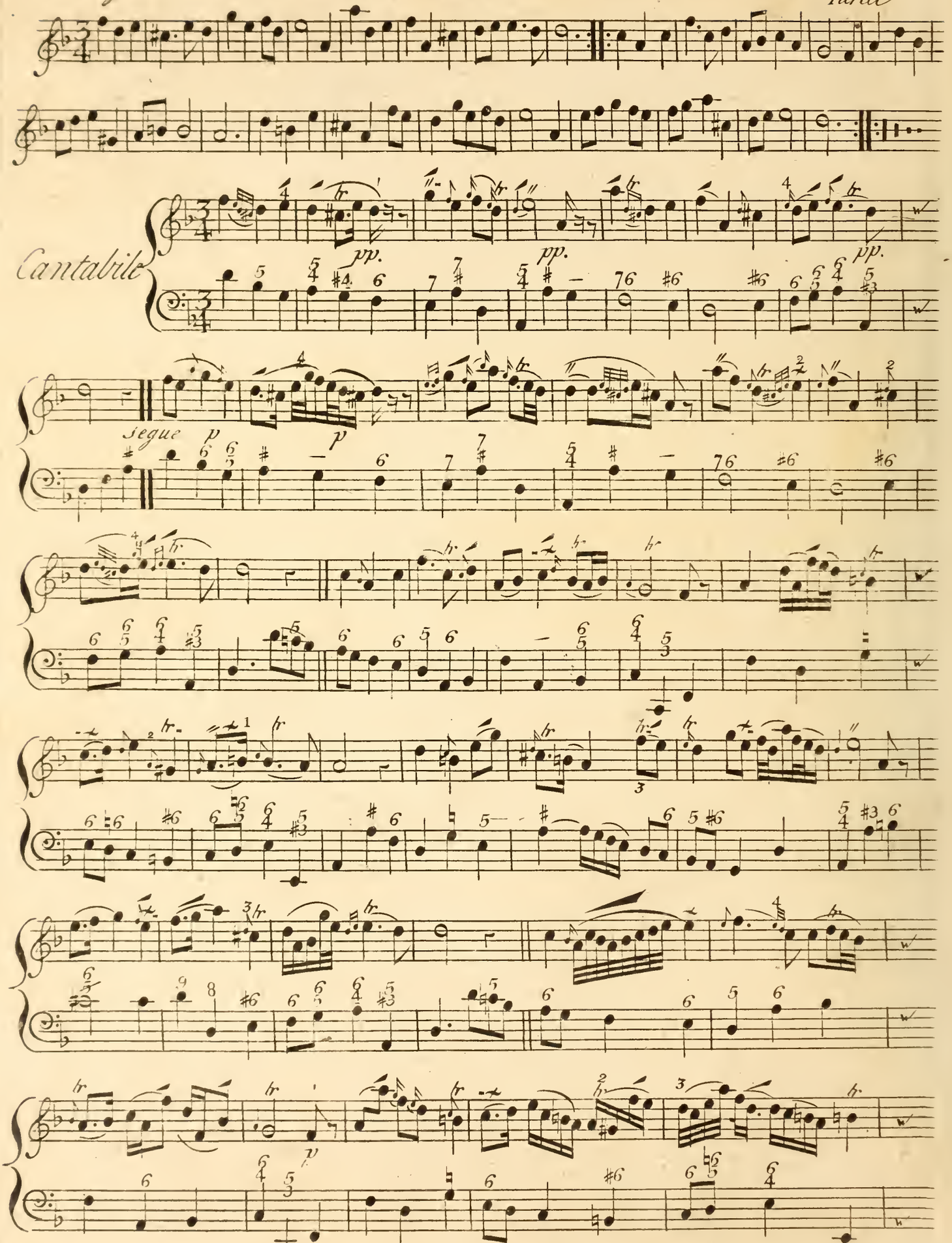

Subject
Ann thou were my ain Thing
Cantabile
Segue

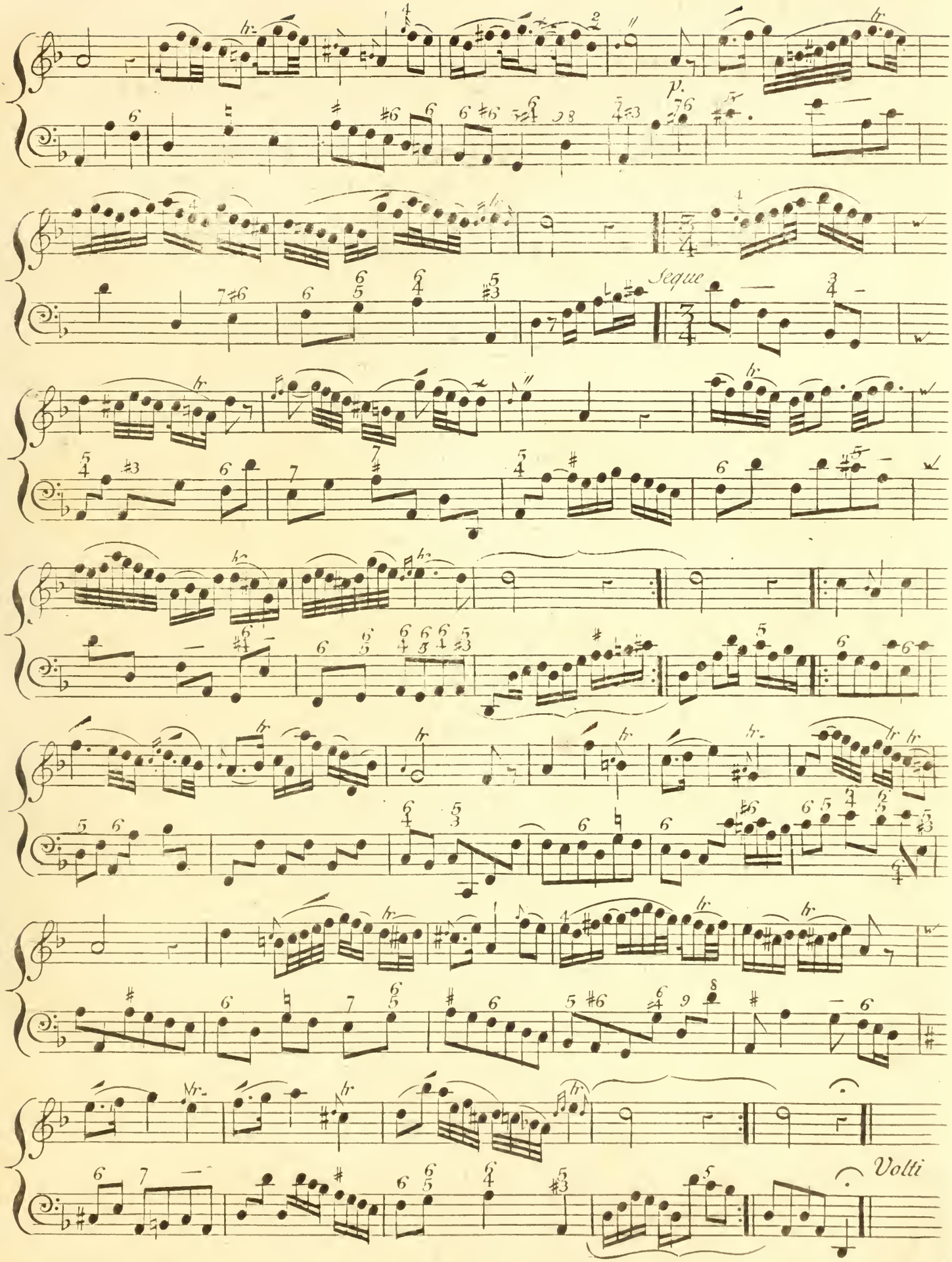

Volti subito

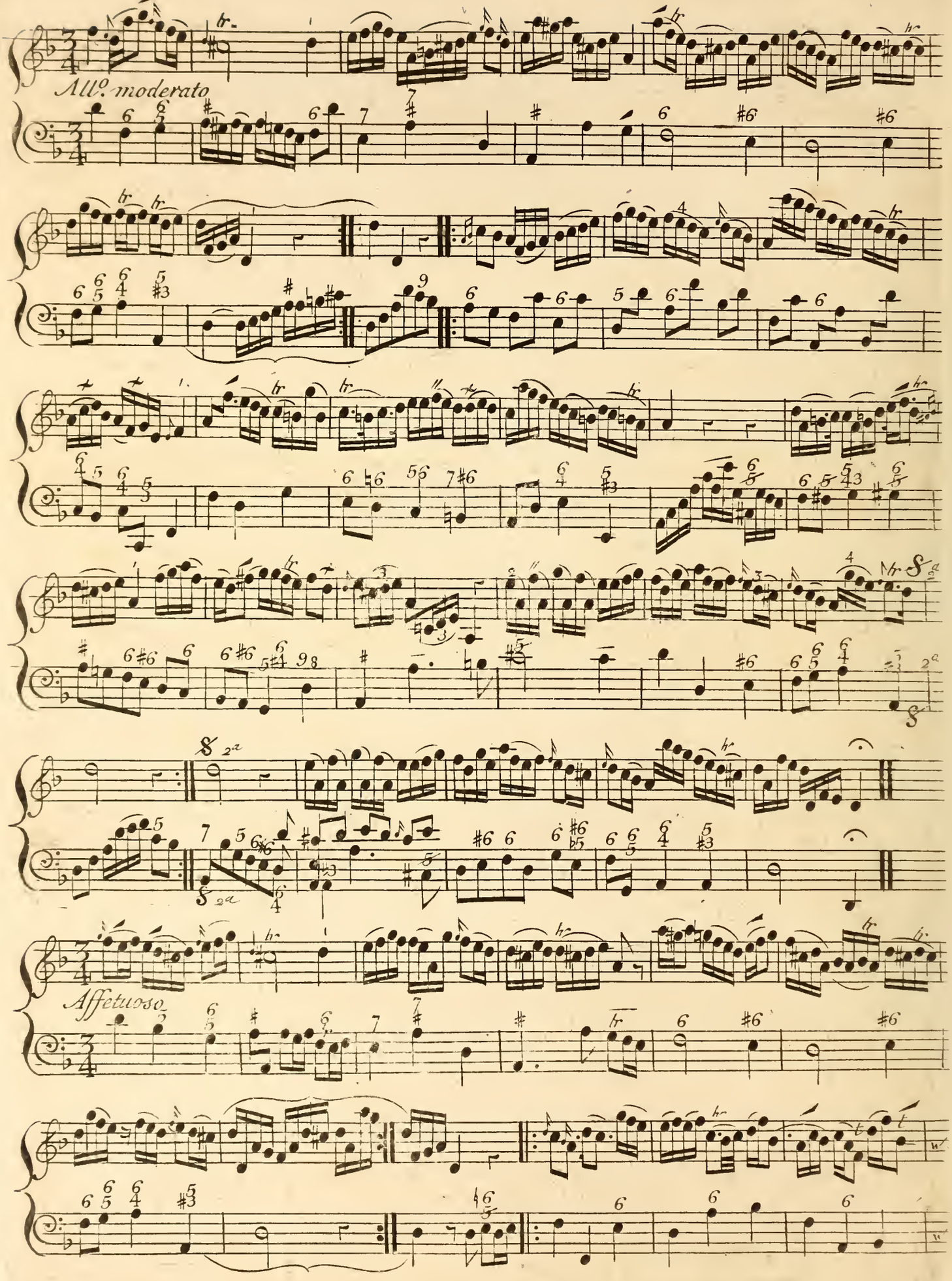

Allegro
p.
f.
p.
All° moderato
f
p.

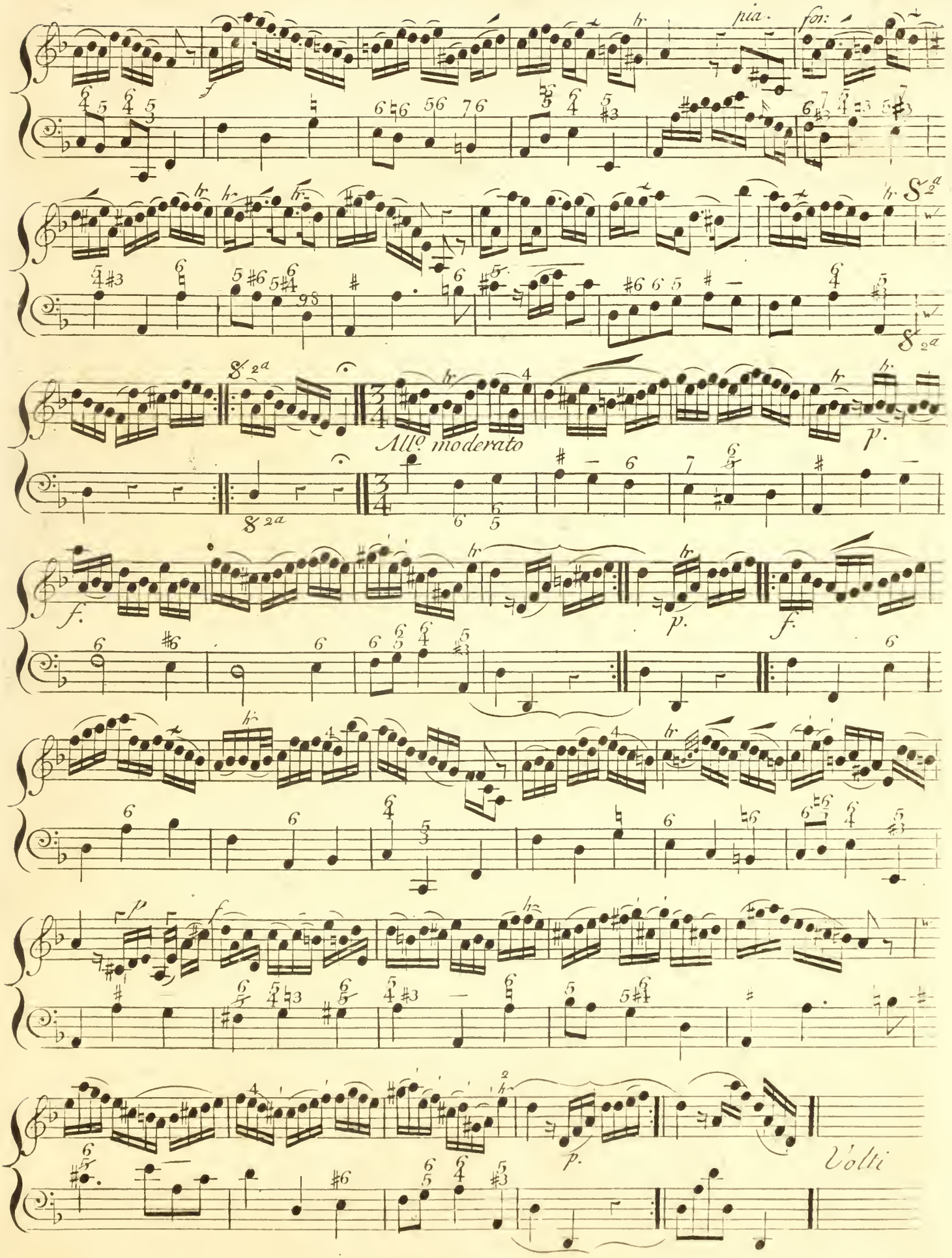

f
p.
p
f.
p.
f
p.
for
Allegro

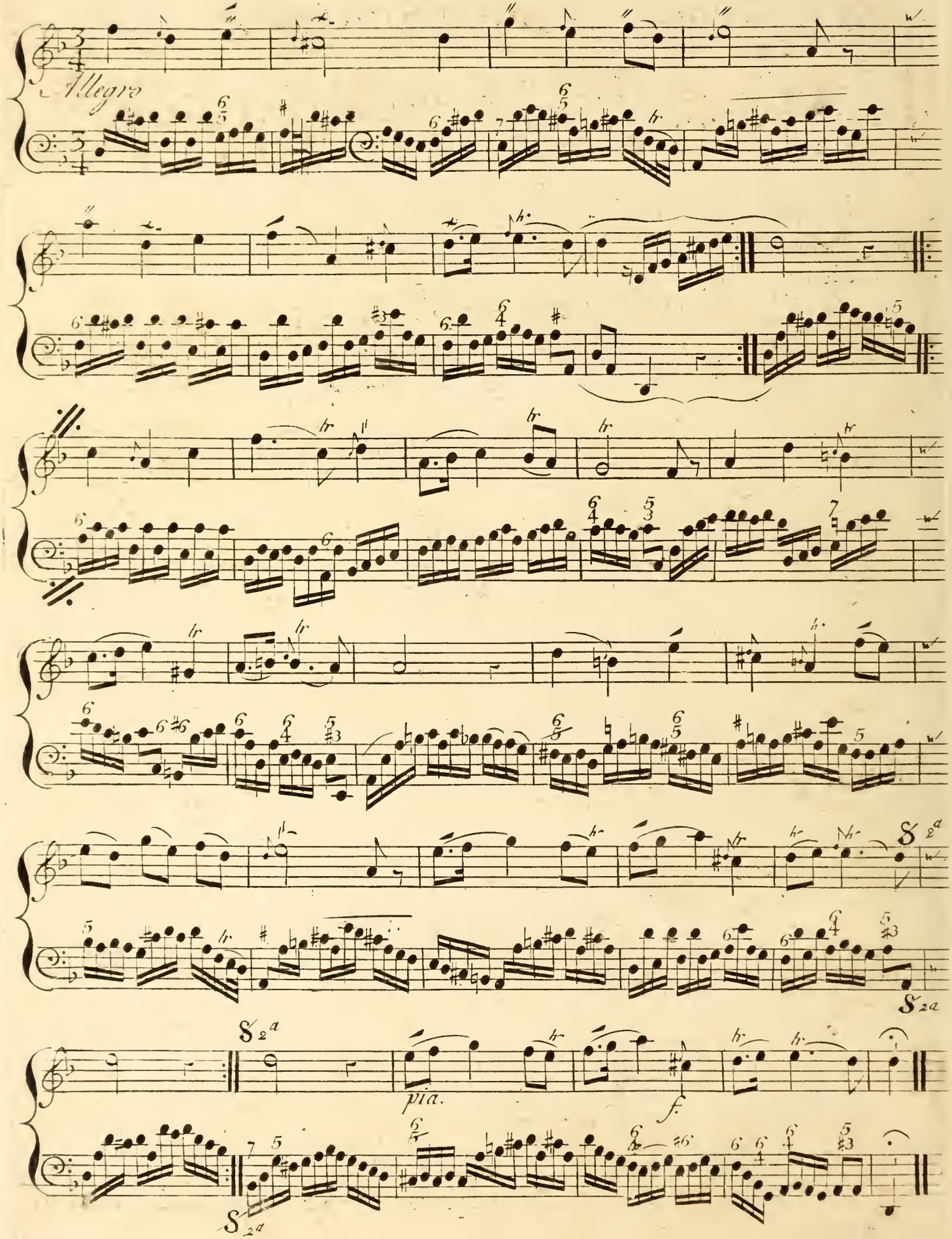
6 Subject What shall I do to shew how much I love her Purcel

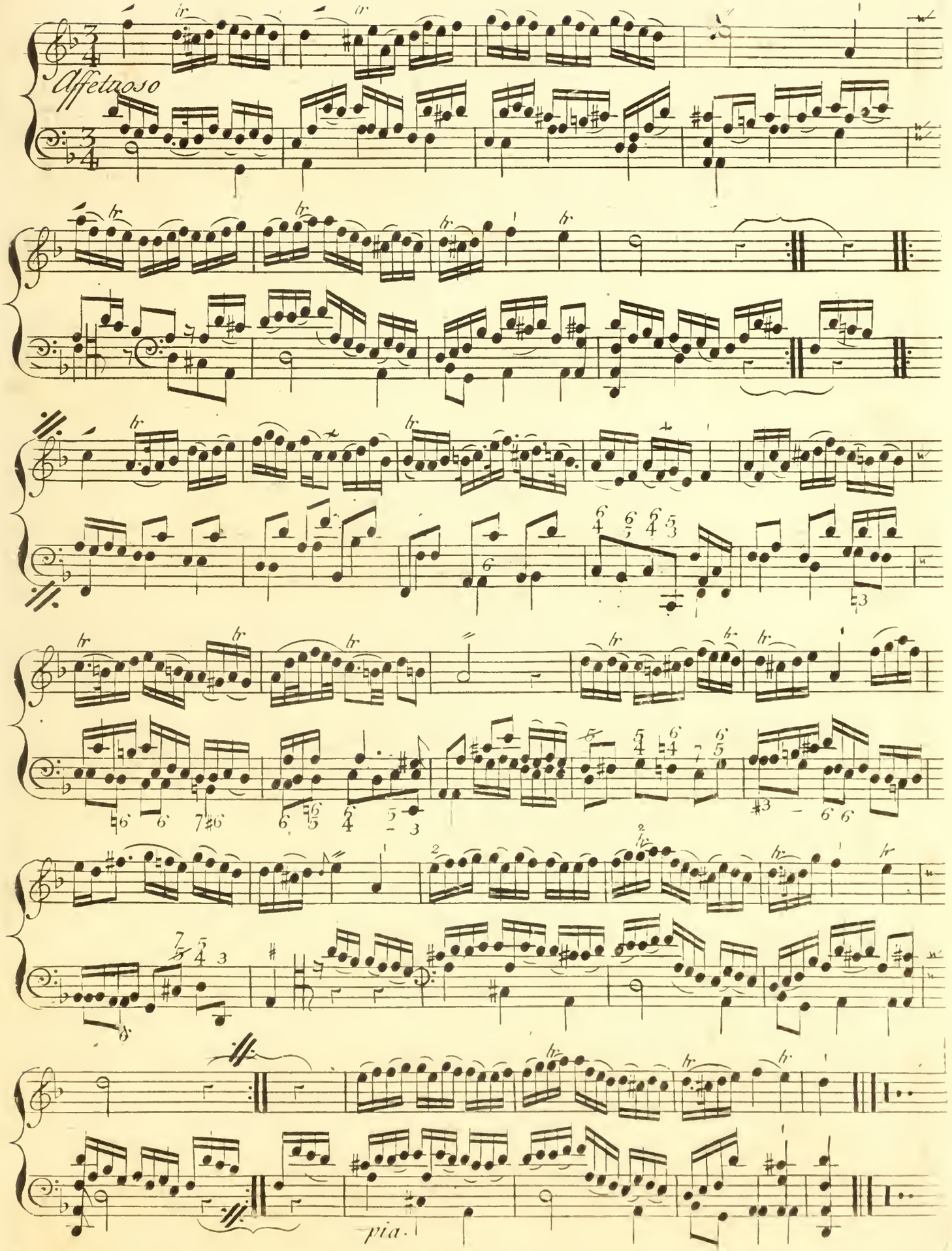


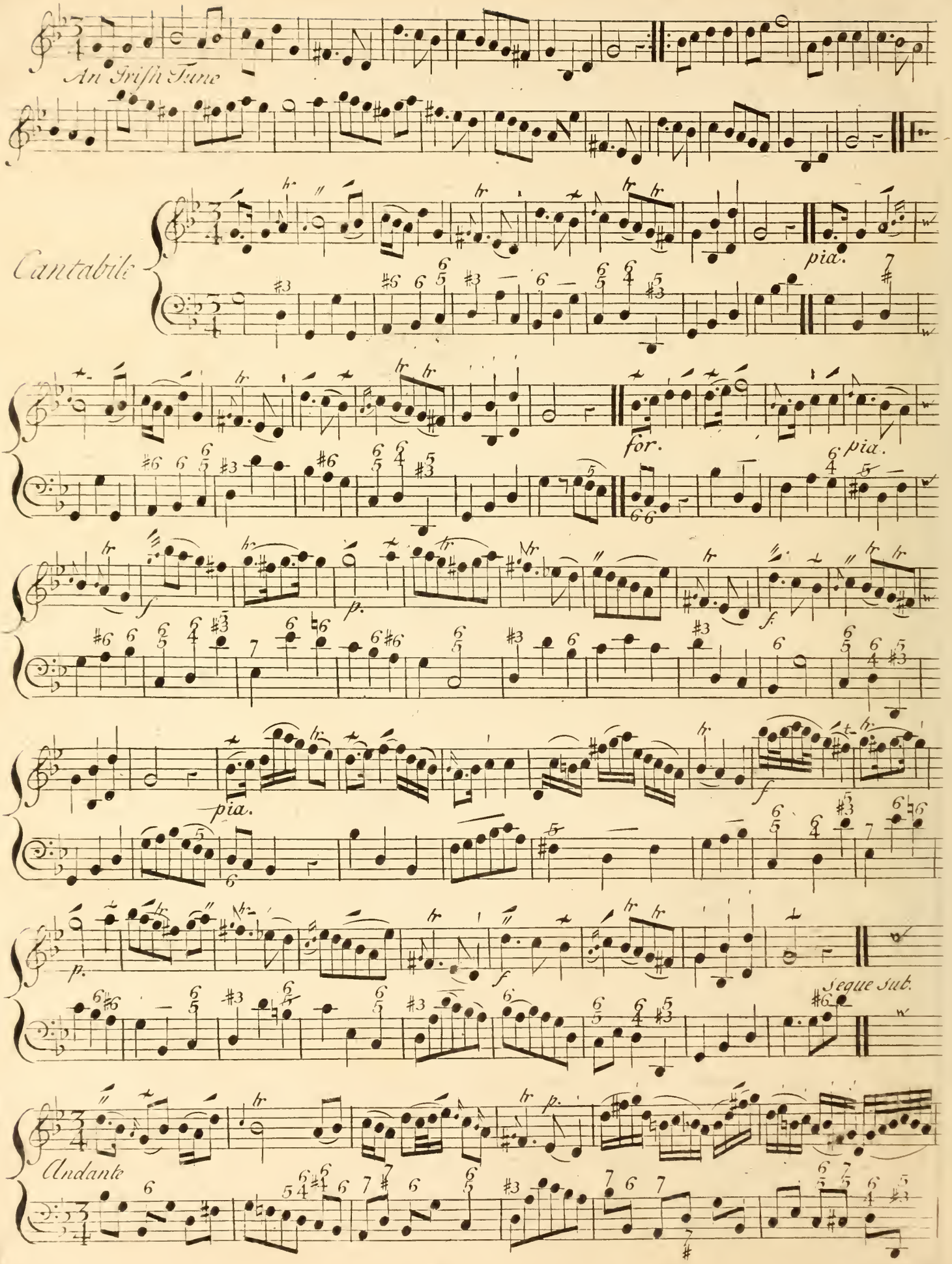

p.
Segue
Volti

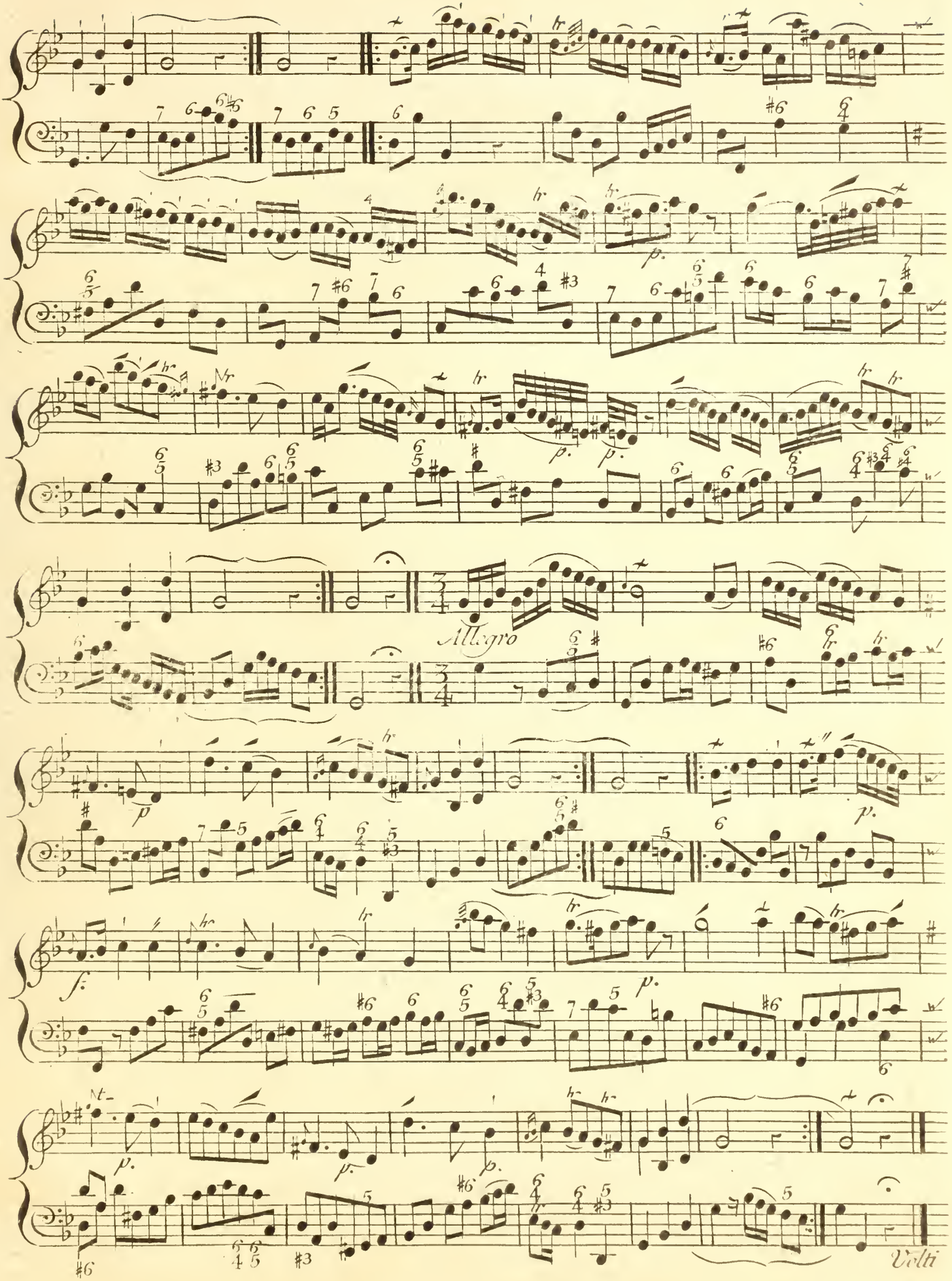

All°. moderato
Affetuoso

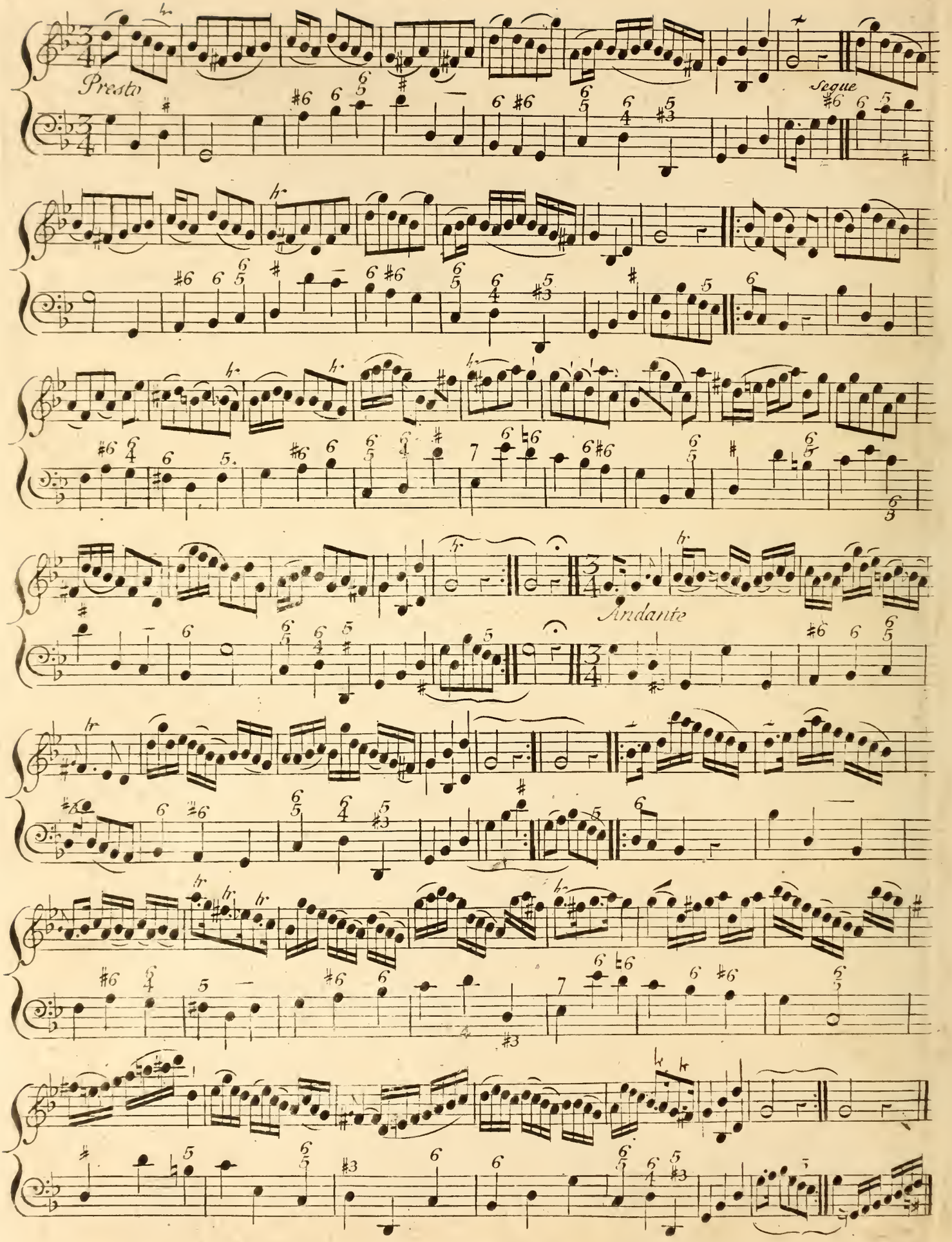

pia.
for:
8va
All.o moderato
Volti

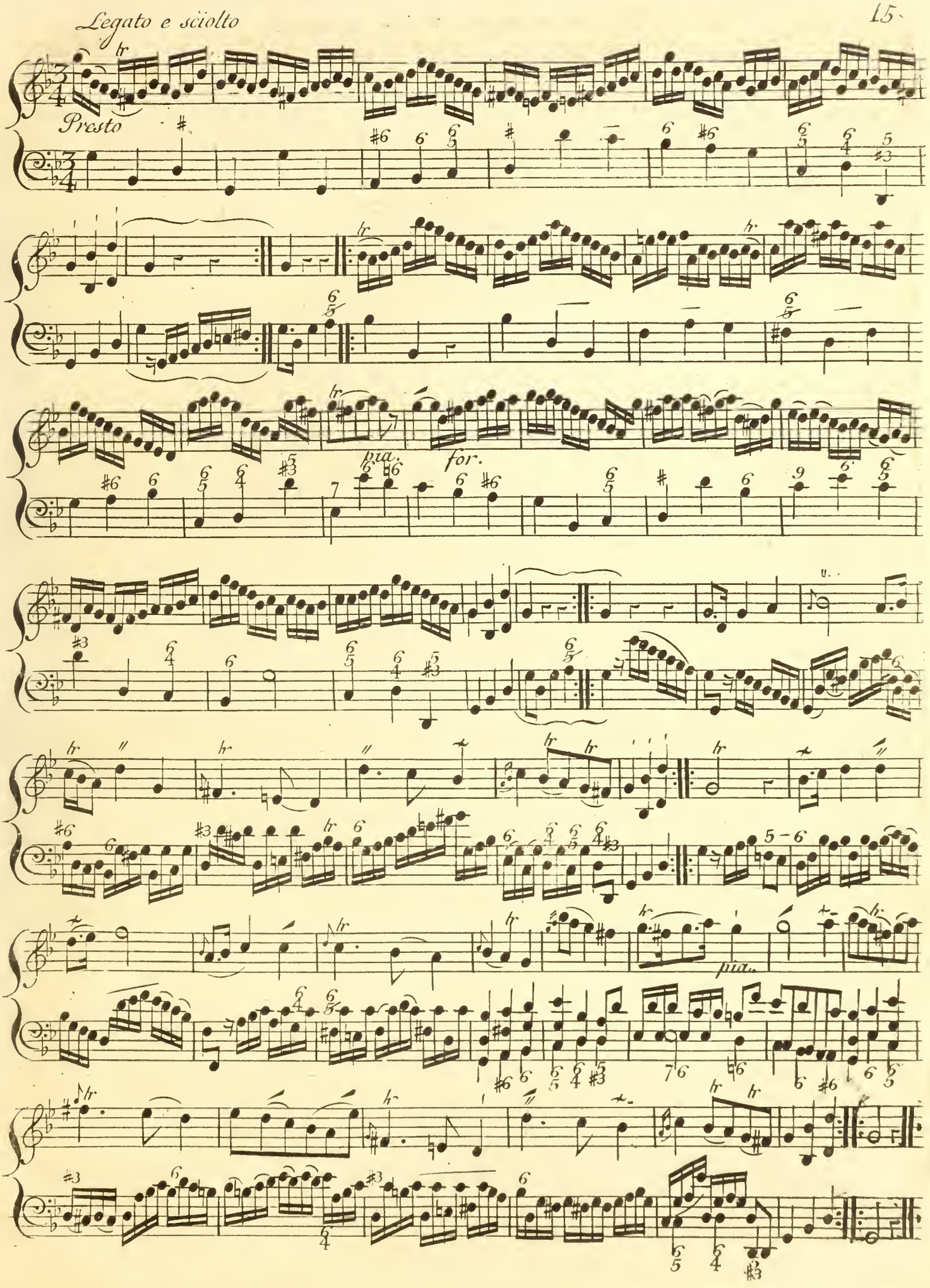

Allegro
pia.
f.


Affetuoso
pia.


An Irish Tune
Cantabile
pia.
for.
pia.
f
p.
f
pia.
f
p.
f
Segue Sub.
Andante


Allegro
Volti


Presto
Segue
Andante


Legato e sciolto
Presto
pia.
for.
pia.

Subject

An English Tune

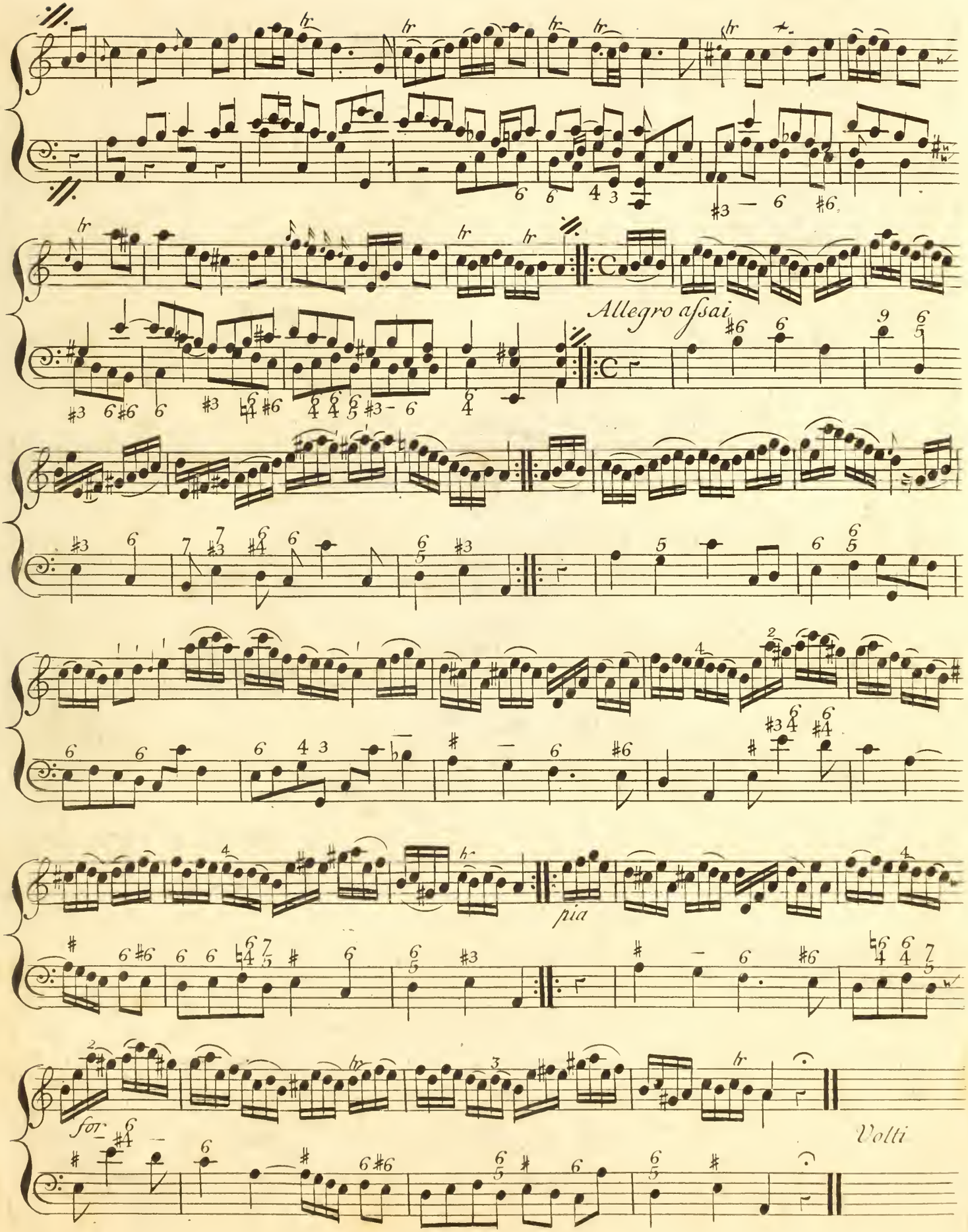
Cantab.

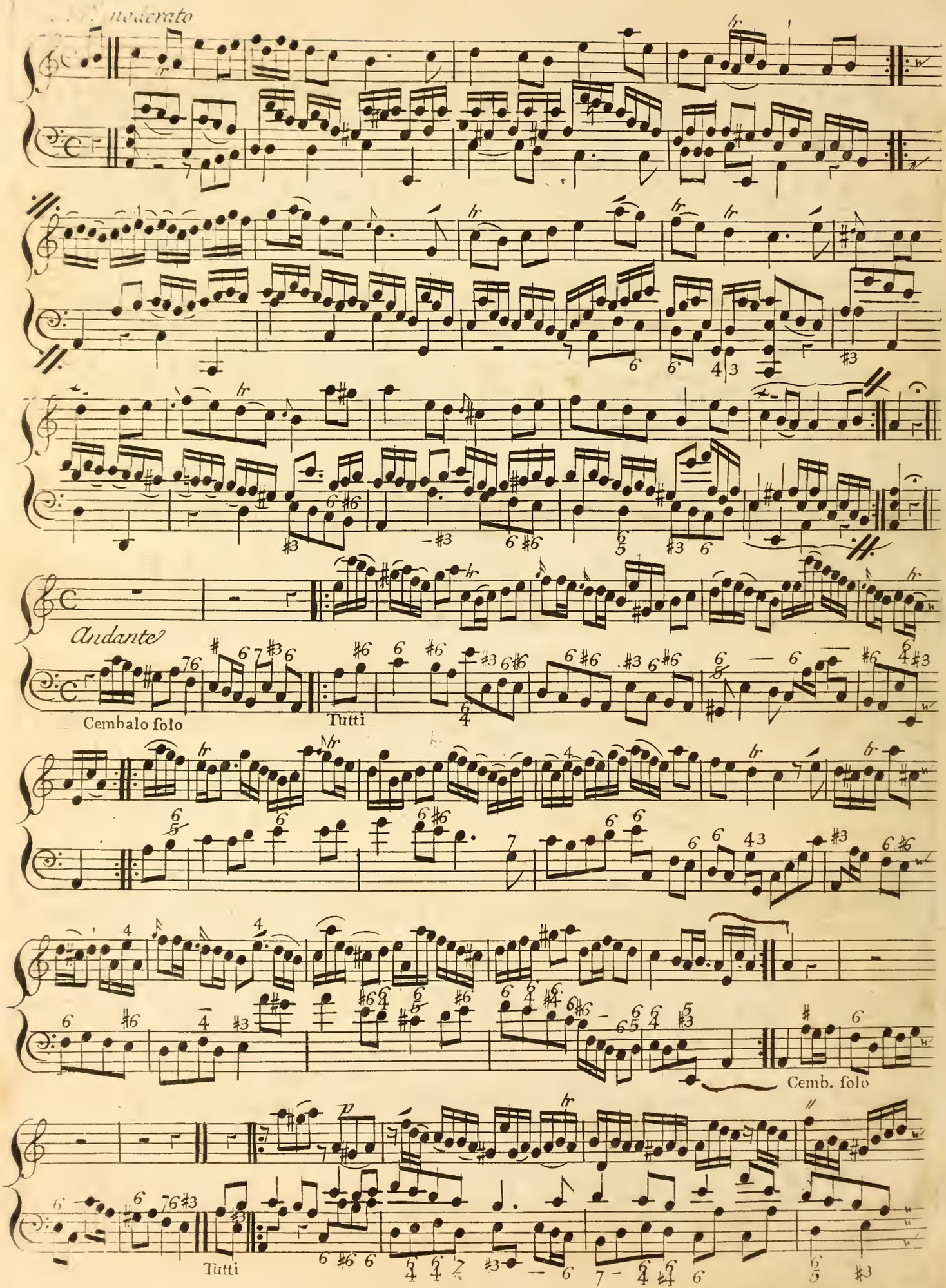
Tempo giusto

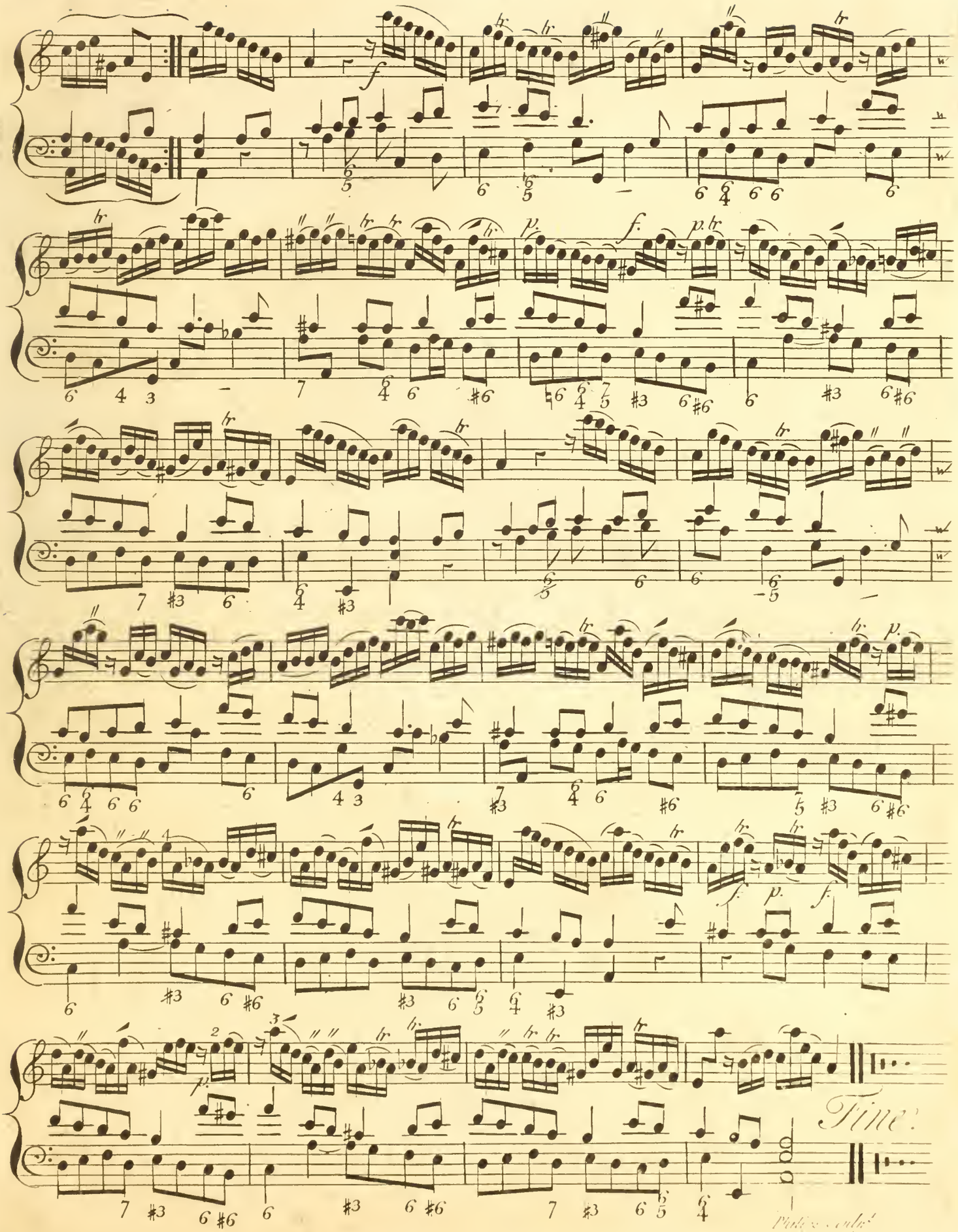
p.

p.

Andante


Allegro assai
pia
for
Volti


Andante
Cembalo solo
Tutti
Cemb. solo
Tutti


Fine.